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THE RHYTHMIC FORM OF THE GERMAN FOLK-SONGS

III

THE CHAIN

The rhythmic group next larger than the row—a combination usually of two rows—is the chain, one of the most important divisions of the song.

As the music-metric length of the row was four crests with their intervening troughs, we have in the chain normally a group of twice that length, namely, of eight crests, which is co-ordinate with a melodic series of four or eight measures.¹

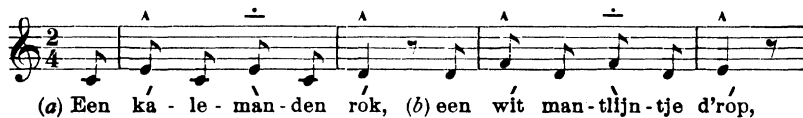
The foregoing statement considered alone would seem to indicate that there was little of importance offered by a discussion of this group which had not already been discussed in connection with "rows." But that such a conclusion does not agree with the facts in the case will, I think, soon become apparent. The chain is fully as important as the row, if not more so. It represents really a *complete* group, of which the row is often only an incomplete part. This *completeness* is clearly discernible whether we view it from its melodic aspect or from that of the text. For the melody shows at the end usually a partial or complete cadence, which is coincident with a deep pause in the text—often a full stop as at the end of a sentence.

In examining over a thousand songs, I have found many types of chain, some of them fundamental and others rare or exceptional. It will now be my purpose to review the typical ones, and indeed in the same order as I have, in preceding articles, reviewed the rows.

THE CHAIN OF TWO-PART MOVEMENT

COMPOSED OF ROWS BEGINNING WITH UPBEAT

No. 1. Hort No. 392.



¹ Cf. on the nature of the chain also Saran, *Deutsche Verslehre*, p. 169.

We have here to do with a chain which is found in comparatively few songs. It is composed of two similar rows, in both of which the fourth crest syllable and the preceding trough syllable are lacking and are represented by pauses or long notes which fill out the orchestric frame. The rows usually have *a a* rhyme, rarely *a b*. The similarity between the text rhythm of the two rows is supplemented by a similarity of melodic procedure and of music-metric form between the two corresponding parts of the melody. The text similarity often goes so far as to result in the second row being a repetition of the first. See, for instance, Hort Nos. 987, 1699*a*, and 1785.¹

No. 2. Hort No. 744.



This differs from No. 1 simply in that a fourth crest syllable is added to the first row. It is the most singable and by far the most widely used chain in the German folk-songs, representing a combination of practically all the points of excellence which make for easy, smooth singing, namely, the two-time, the upbeat in both rows, the omission of the last trough syllable of its first row,² giving the row *klingender* rhyme, the second row of three crests only and of masculine rhyme, thus providing the chain with the most popular rhyme sequence, *a b* (or *x a*), and finally, proportionate pauses—a lighter one between the two rows and a heavier one at the end of the chain. No wonder the chain is popular.

There are, to be sure, other chains, as we shall see farther on, which have some or indeed most of these points of excellence, but the very fact that they are lacking in even *one*³ of those vital characteristics just enumerated seems to have prevented them effectually from rivaling this form in popularity.

This chain, while conforming in its general proportions to the original orchestric form, does not, as we have just seen, fill that form

¹ Further examples of this chain are found in Hort Nos. 304, 326, 392, 558*a*, 643, 751, 1025, 1088, 1142, 1354, 1393, 1394, 1402, 1423, 1510, etc.

² Cf. *Modern Philology*, XIII, No. 10, p. 577.

³ The rare chain No. 1, for instance, differs from this No. 2 in but *one* particular, its masculine *a a* rhyme.

out fully. This is perhaps the reason why it is rarely used in just those varieties of songs where orchestric fulness is a necessary asset, as in march and dance songs. I have found it, for instance, used but five times in the more than a hundred dance songs (those with melodies) in Hort, whereas elsewhere in Hort this chain is used in an average of about one song in every four. It is most frequently used in the love songs, Hort Nos. 371-740.

There seems to be a firm stateliness to this movement which is not possessed by any other. When I sing the melodies which have this movement as their foundation, they impress me as being sturdy, *echt deutsch*. It certainly was no mere accident that such songs as—

Hort No. 293.	O Magdeburg halt dich feste!
1392.	O Strassburg, o Strassburg,
1700 (Binzer).	Wir hatten gebauet
(Scheffel).	Alt Heidelberg, du Feine!

where solid fatherland-love is the predominating note, assumed this form. Observe in this connection also such earnest religious songs as—

Hort No. 1967.	In Schwarz will ich mich kleiden
1999.	Ich ging einmal spatzieren
2000.	Von Gott will ich nicht lassen

and the knightly ballad,

Hort No. 94a.	Es taget in dem Osten. ¹
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Professor Ernst Feise calls my attention, in this connection, to such dance songs as Hort Nos. 930, 931, and 978, which in spite of this same form of chain express a decidedly gayer mood than that of the extracts above. He wonders if the apparent adaptability of the movement to such various emotions is due to changes in tempo or to other factors. I believe tempo is the commonest factor. It is surely possible to change the mood of this or, for that matter, any movement by a change in tempo. Other factors are probably the *melodic procedure* (jumping about in large intervals is of itself a concomitant of gaiety while a step-wise rising and falling is more sedate),

¹ Further examples of No. 2 chain are Hort Nos. 244, 245, 251, 256, 257, 259, 262, 263, 276, 285, 287, etc.

the *mode* (melodies in major are brighter and happier than those in minor or in many of the old church modes), and the *time* (3/8 and 6/8 time are "hopping," 2/4 and 4/4 are "walking," movements).

But the fact remains that this chain was *seldom used* when such light jesting as we find in Hort No. 978 was the mood of the text. This fact alone convinces me that there must be something innately sedate in the movement itself.

Professor Feise tells me also that he finds this chain in 31.7 per cent of all the iambic four-beat poems in F. Avenarius' *Hausbuch deutscher Lyrik* (München, 1910), and in almost all German *Abendlieder*. This shows that it is popular with the "art" poets and that they have interpreted its basic *Stimmung* with clear insight.

I might add that it is the much-used "sixes and sevens" of our English hymns. Its use in English poetry is curtailed, however, by the rarity of words in our language which lend themselves easily to its *klingender* rhyme.

The temptation to vary in individual songs from this fundamental type of chain—one which was so nearly ideal for the singer—was not great. But we do nevertheless find some variants. There are songs, for example, where the upbeat to the second row is lacking. This peculiarity is found especially where this second row is in the nature of a joyful exclamation or a refrain. An example:

Hort No. 1441. Es taget vor dem Walde,
 Stánd auf, Kätterléin!

A reason for this is not hard to find. The text word which forms the upbeat of the second row usually serves in the capacity of a conjunctive joining the two rows of the chain. In an instance like this, however, where the sentence is complete in the first row, such joining is unnecessary and the useless conjunctive is dropped.¹

I shall mention one other sort of varying chain. There are some songs of this type where the first row has a *less full* form than has the example "Entlaubet," etc. (No. 2, Hort No. 744), above. Examples:

¹ Cf. G. Brandsch, "Die Tonalität des Auftaktes in den deutschen Volksweisen," *Archiv des Vereins für siebenbürgische Landeskunde*, N. F. 36, No. 3, p. 426, where he speaks of this upbeat from the standpoint of its conjunctive function in the melody.

Hort Nos. 1392 and 1700. (Cited above.)

No. 1660. Ich weiss mir drei Blümlein

931. Der Meie, der Meie

1707. Ach Gretlein, ach Gretlein

1888. Im Sommer, im Sommer

Here the two bonds in the text are brought into clear relief by means of a sort of parallelism in both text and melody.¹

No. 3. Hort No. 958.



(a) Freu dich, du schön - es Baur - n - meid!



(b) Wir wol - len Ha - bern sä - hen*

* Further examples of this chain are Hort Nos. 249, 325, 893, 912a, 958, 988, 1123, 1316, 1341, 1439, 1594, 1617, 1619, 1788, 1904, 1952, etc.

Both rows are of the type of row (a) of chain No. 2 above. The exact metrical similarity of the two rows in this chain is a ruling factor in the peculiarities of its environment. The *text* similarity invites also a corresponding *melodic* similarity (or is it the other way around?), which is always marked and which sometimes goes so far as to make the two melodic rows *identical*, as for instance in Hort Nos. 1916 and 1940. But the melody of the *first* row, in this as well as in most other forms of chain, closes with only a semi-cadence or even no cadence at all. That is, the closing effect in the melody is here *not complete*. So of course when we repeat this melodic "phrase" or otherwise restate it in the second row, the case remains musically the same—the closing effect is *still incomplete* and we do not seem to have reached the end of the chain. It is by reason of this unclosed feeling at the end of such pairs of rows, that sometimes a *third* row, which closes with the full melodic cadence, is appended, and we have a chain of the melodic-rhythmic form *a a' b*, as in Hort Nos. 743a, 1704, 1790, 1993, etc.

This situation in the melody is, of course, paralleled in the text. That is, the sentence is not complete with the second row, but runs

¹ Cf. *Modern Philology*, XIV, No. 2, pp. 77 and 84.

on, often with only a slight pause, into the third row, with which it closes. An example:

Hort No. 743 *a*.No. 4. Hort No. 450 *a*.

In (a) all four crests and all four troughs are represented by syllables; in (b) three crests and three troughs. The second row of this chain has, almost without exception, the one form which we see in the example above. I have, however, found a few instances (Hort Nos. 367, 977*a*, 1120, and 1907) where its upbeat is lacking, and, indeed, for that same reason which we noted on p. 105 above—that the row in question, in its function as an exclamation or refrain, is syntactically independent of row (a), as for instance:

Hort No. 977*a*. Et giéng en Pàterke lángs te Kànt,
Heí, 'twas ìn de Méi!

I might also mention, in passing, sporadic chains like the following:

Hort No. 1646. All mein Gedanken, die ich hab,
Die sind bèi dir!

in which (b) is very empty of trough syllables, having the metric form — ˘ ˘ ˘ ˘ ˘ .

This chain is and has been for centuries much used in the folk-songs. It forms the basis of the "Chevy Chase" strophe, which I shall discuss in a following part of this study.¹

No. 5. Hort No. 1119.

(a) Den lieb - sten Buh - len, den ich han,

(b) Der liegt beim Wirt im Kel - ler,

It differs from the foregoing type (No. 4) in one point only—in (b) the fourth crest is represented by a syllable, though the trough syllable preceding it is lacking. This gives the chain a strong closing effect. This closing effect is the real strength of the chain, and is undoubtedly one of the factors in making this the second most popular chain in the German folk-songs. It is found in "Ein feste Burg" and in very many others of the most beloved songs of early as well as more recent times.²

As in chains Nos. 2 and 4, there are also a few examples of this type which drop the upbeat at the beginning of the second row, and, indeed, under precisely the same circumstances here as there. Examples in Hort Nos. 1124, 1125, and 1146.³

No. 6. Hort No. 1026.

(a) Und mit den Hän - den klapp, klapp, klapp,

(b) Und mit den Füß - sen trapp, trapp, trapp!

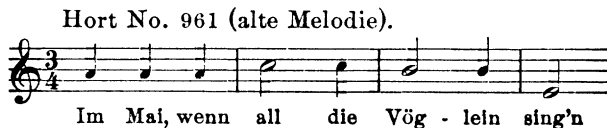
¹ Further examples are Hort Nos. 345, 352a, 367, 406, 415, 428, 447a, 448, 460b, 462, 502, 521, 531a, 532, 537a, 551, 555, 557a, 595, 652, 700a, 718, etc.

² Feise's statistics indicate a great popularity of this type also in "art" lyrics. It comes second in frequency among the poems of iambic four-beat rows in Avenarius, *op. cit.*

³ Further examples of chain No. 5, the regular type, are Hort Nos. 258, 268, 270, 288, 310, 311, 313, 357a, 376, 395a, 396a, 426, 427, 433a, 436a, 437, 444, 446, 449, 465, 470, 471, 479, etc.

This chain is equally popular with type No. 5. More than a hundred songs in Hort use it. And it was as popular in the older folk-songs (fourteenth, fifteenth, and sixteenth centuries) as in more modern times. In practically all instances its two rows rhyme with each other. We see also in this chain now and then the dropping of the upbeat in the second row. Examples in Hort Nos. 460*a*, 517, 902*a*, 1252, 1253, and 1761.

The fact that the music notation in Hort of some of the older melodies using this kind of a chain shows at the beginning of the first row an apparent lack of upbeat should not lead us to believe that we have to do with a special form of chain. The first measure of the following, for instance,



has the beginning trough and should really be sung in a manner approximating,



as is clearly shown by the text and also by a second melody of this same song, which Böhme gives in Hort, Vol. II, p. 731.¹

We sometimes find a pair of rows which are like the component parts of this chain No. 6, but which become a real chain only after a third row has been added. This third row is usually of a different (shorter) type from the first two—often of the metric form—



¹ Cf. John B. Beck, *Der Takt in den Musikaufzeichnungen des 12. u. 13. Jahrhunderts*, in *Riemann Festschrift* (Max Hesse), Leipzig, 1909, p. 170. Some further examples of this sort of beginning are in Hort Nos. 485, 839, 1307, 1442, 1973, etc.

An example:

Hort No. 1992.

(a) Wie schön leuch-tet der Mor-gen-stern,

(a') Voll Gnád und Wahr-heit von dem Herrn,

(b) Die süs-se Wur-zel Jês-se.

This sort of chain is found very often in the folk-songs and church hymns of earlier centuries, more rarely, however, in songs of recent times. By reason of its three-row length it is found usually in strophes of three (rhyme sequence *a a b*), five (*a a b x b*), and six (*a a b c c b*) rows.¹

No. 7. Hort No. 1330.

Frisch und kräftig.

(a) Das Feu-er-rohr, aus Erz ge-gos-sen,

(b) Re-gle-ret un-sre star-ke Faust.

This chain is too long to be popular. There are only a few instances of its use in Hort, and none of these few songs was widely sung for a long period. Most of them, indeed, are easily traceable to "art" sources. The orchestric frame is over-full. The crowded condition is felt here at the juncture of the two rows (at which place crowding is especially objectionable), where, instead of the normal

¹ Some further examples of the three-row variety are in Hort Nos. 243a, 252, 282, 283, 294, 295, 305, 358a, 401, 863, etc.

Further examples of the normal chain No. 6 are Hort Nos. 228, 235, 281, 466a, 541, 598, 607, 755, 769b, 795, 878, 881a, 932, 945, 946, 955, 1062, etc.

In order that we may see with what uniformity this peculiar "Sleep, baby, sleep" chain occurs, I shall cite one from each of the songs:

- Hort No. 1219. Tra—ri—ro,
Der Sommer der ist do!
1568. Spinn, Mädchen, spinn!
So wachsen dir die Sinn!
1777. Ta-bak, Tabak,
Du edles Kraut, [upbeat lacking]
1806. Schlaf, Kindlein, schlaf!
Der Vater hüt't die Schaf, [cf. Hort No. 1807]
1826. Mäh, Lämmchen, mäh!
Das Lämmchen geht ins Holz,
1850. Maikäfer, flieg!
Der Vater ist im Krieg,
1913. Bet, Kindchen, bet!
Morgen kommt der Schwed, [upbeat lacking]

No. 9. Hort No. 1963.



* Further examples are Hort Nos. 505, 786a, 1029, 1298, and 1892.

This chain is found in a small group of songs. It is like the foregoing, No. 8, except that its first row has the fourth orchestric crest represented by a syllable.

There are a few variants having the upbeat between rows, like¹

Hort No. 1150. Mártein, lieber Hérre,
Nun lásst uns fröhlich séin.

Compare this rarely used chain with the most popular one in the German folk-songs, No. 2. Note how similar they are. They differ in only one detail, the presence there and the absence here of the *beginning upbeat*. This is still further proof of the importance of what at first sight might seem to be an insignificant characteristic of the German folk-songs.²

¹ See also Hort No. 1749.

² Feise's statistics (see p. 104 above) show the same tendency in "art" lyrics. Among the 96 in Avenarius which use the tetrameter, only three use this chain, whereas 20 use chain No. 2.

day becomes clear when we examine the excellent little collection of a hundred children's games with melodies, called "Ringel Ringel Reihe," collected by K. Henninger (Schaffsteins Blaue Bändchen, Nr. 51, Köln, 1913). Out of the hundred songs, 37 begin with the downbeat.

That both these characteristics, the absence of upbeat and a freedom in the matter of trough filling within the row which often allows two or more crests to be contiguous, are notable characteristics also of the oldest extant German songs makes it clear how well the old native German character of rhythm has been preserved in the untutored and natural expression of children.

Why do the songs of children show just these traits? Perhaps they start on a strongly accented syllable because they feel instinctively the *strength* of such a beginning. A trochaic form of foot has been found by psychologists¹ to offer a *stronger start* for a rhythmic series of impressions than does an iambic form.

As to their leaving out interior trough syllables, this may be the result of their absolute freedom from the binding rules of poesy. The makers ("art" poets) of the very earliest extant German rhymed songs showed this same independence (or ignorance?) of the exotic Romance principle of *alternation* (cf. Saran, *op. cit.*, pp. 259 and 260 ff.). German folk-songs in general have *always* shown a similar freedom in this regard. Alternation means even less to children. They use in song their simple store of words with little making over from the natural spoken form. Their only "rule" seems to be that the fundamental orchestric *crests* which are marked by their bodily movements (in their rounds and other games) must each be provided with a syllable. The *troughs* may "shift for themselves."

Hort No. 2091 has added a row (cf. with the subclass of chain No. 6, p. 109, above):

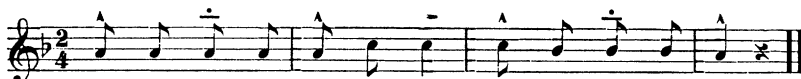
- a) Wér das Èlend bâuen will,
- a') der mäch sich àuf und zíeh dahìn
- b) wol aúf Sankt Jakobs Strásen!

¹ Cf. M. Ettlínger, "Zur Grundlegung einer Ästhetik des Rhythmus," *Z. f. Psych. u. Physiol. der Sinnesorgane*, Bd. 22, p. 186.

Hort 548*b* has added two rows (perhaps under "art" influence):

- a) Äch wie ists möglich dann,
 a') dass ich dich lassen kann!
 a'') Hab dich von Herzen lieb,
 b) das glaube mir.

No. 11. Hort No. 764.



(a) Mäd-chen, wa - rum wéi - nest du, (b) wéi - nest du so séhr?*

* Further examples are Hort Nos. 910*a*, 1532, and 1915.

The first row has all four orchestric crests and all intervening troughs represented by syllables. The second row has but three crests and the intervening troughs.

The inserting of an upbeat between the two rows, as in the following example, is not uncommon:¹

Hort No. 1694. Wérden wir so traurig sèin,
 Gebt úns ein grössres Glás!

No. 12. Hort No. 959 *b*.
Lebhaft.

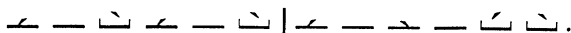


(a) Mór-gen woll'n wir Há - fer mäh'n, (b) wér soll dèn uns bín - dèn?*

* About 30 songs in Hort have this chain. Among them are Nos. 334, 349*a*, 368, 435, 510*d*, 582, 669, 776, etc.

This is like No. 11 except for the presence here of the fourth crest syllable in the second row. Here as elsewhere the upbeat syllable tends to intrude at the beginning of the second row, as in Hort Nos. 1893, 2006, and 2020. Here also we have now and then that popular dropping of the second trough syllable in the first row, which has the effect of deepening the pause between the two bonds, thus dividing the row into two distinct halves. See for instance:²

Hort No. 1885. Grünes Gras, grünes Gras
 Unter meinen Füßen!



¹ Further examples are Hort Nos. 1705, 1723, 1847, and 1896.

² Another example, Hort No. 2041.

The meter of this chain, that is, as far as the text alone is concerned, will be recognized as being exactly like that at the beginning of the famous "Gaudeamus igitur."¹

No. 13. Hort No. 2080.



All four crest syllables and all three intervening trough syllables are present in both rows.

The chain in just the metric form of the foregoing example is not common. But chains which have this as their basic form, although varying from it in some particular, are of more frequent occurrence. The variations are caused by differing degrees of trough fullness.²

A peculiar way of fitting this chain to the melody is illustrated by

Hort No. 682.



* See also Hort Nos. 835, 873, and 1795.

No. 14. Hort No. 712.



This recent and very rare form of *chain* hardly deserves to be called a "folk-song type." I shall give it a number (No. 15, p. 116), however, merely for the sake of completeness.³

¹ Cf. *Modern Philology*, XIV, No. 2, p. 92; cf. also p. 127.

² Examples having the upbeat or beginning trough in the second row are Hort Nos. 1262 and 1954. Hort No. 1817 drops the first *intervening* trough syllable in the first row. Other examples showing further aspects of trough emptiness are Hort Nos. 613, 614, 1276, 1457, 1720, and 1874.

³ Further examples are Hort Nos. 830, 1168, 1331, and 1719. All these songs are from the nineteenth century.

No. 15. Hort No. 992.

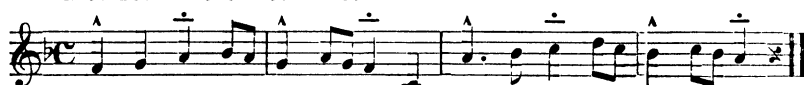


(a) Tánz mlr 'màl die Sfe - ben - sprùn - ge, (b) tánz mlr 'màl die Sfe - bèn!*

* Nos. 994 and 1833 are the only other songs which I have been able to find in Hort showing this chain.

Here the second row is longer than that of No. 14, by one (crest) syllable.

No. 16. Hort No. 1546.



(a) Ísch das nít än é - länds Lã - we (b) úm än àr - me Bú - re - stànd*

* Further examples are Hort Nos. 347, 504, 514, 566, 568, 587, 645, 661, 681, 727, 773, and about 20 others.

The first row remains as in the preceding chain, but the second has four crests and their *three* intervening trough syllables. It is more widely used than No. 15.¹

In some songs the melodic setting takes the chain out of the downbeat class by creating out of the first two syllables in each row a dissyllabic upbeat as follows:

Hort No. 568.

Ernst.



(a) Wah - re Fréund - schaft soll nicht wán - ken,



(b) Wenn man gléich ent - fer - net íst,*

* Further examples are Hort Nos. 347, 774, 793, 862, and 1388.

This sort of adjustment of the text to the melody sometimes leaves unduly long pauses at the ends of the rows, especially at the end of the second one. And inasmuch as the folk-songs seem to "abhor a vacuum," they strive to fill up such vacant places partially or in

¹ Feise's statistics (cf. p. 104 above) show that this chain is the basis of 33.3 per cent of the trochaic four-beat poems in Avenarius; primarily an "art" chain?

such a degree as will make of them pauses of normal length. It is interesting to note, for instance, how a march song (in which genre, by the way, such holes in the melody are especially undesirable) has refilled one of these empty measures with spoken words:

Hort No. 1388.
Im Tritt.

(a) Pfeif-chen, wér hat dich er - fún - den?

(b) Wem ver-dankst du dein Be-stehn? (Eins! Zwei!)

(Gesprochen.)

No. 17. Hort No. 1580.
Sehr müssig.

(a) Hört, ihr Herrn, und lasst euch sa - gen,

(b) Un - sre Glock hat zehn ge - schla - gen:

Here we have the orchestric framework exactly filled by the text. And this very "exact filling" may be looked on as a defect; or better, it *would* be a defect in any song other than the above, for no opportunity is given the singer for effects like that, for instance, produced by the *klingender* rhyme, which we saw in connection with chain No. 2 above. This gives a jerky, commonplace, unmusical impression.

The metrical similarity of the two rows and the resulting feeling of incompleteness after they have been sung (cf. p. 105 above) invite a continuance of the text sentence, a sort of overflow. This overflow sometimes has the effect of adding another dissimilar row to the two similar ones, making a chain of three rows, as in Hort No. 1347:

- a) Lustig ists Soldatenleben!
- a') Für den Herzog wolln wir geben
- b) Unsern letzten Tropfen Blut:

No. 18. Hort No. 761.

(a) Le - be - wóhl, du, die ich e - wig líe - be!

(b) Le - be - wóhl, Ge - lieb - te, den - ke méin!

This type is composed of the longest of the downbeat rows. It is rare, and occurs only in songs which seem to be rather the productions of individuals than the accrued results of the *Zurechtsingen* of the masses.

The spoken text of this chain, considered alone, is a trochaic pentameter. But the melody, in taking it out of the downbeat class, changes the aspect of its metric scheme altogether.

Such a chain is, without some such melodic manipulation as we see above, impossible in the orchestric framework into which all chains have to be fitted. But manipulation of this sort is artificial and foreign to the real songs of the folk. See also Hort No. 672.

THE CHAIN OF SCANT THREE-PART MOVEMENT

COMPOSED OF ROWS BEGINNING WITH UPBEAT

Inasmuch as the difference between these scant three-part chains and the two-part ones is, in the main, simply one of "foot" structure, I shall be content to treat them with greater brevity than has been my practice in the previous section.

The component parts of these chains are the rows discussed in a previous article.¹

No. 19. Hort No. 898.

(a) I woáß a kloans Häu - serl am Roán,

(b) das Häu - serl is gröss und nit kloán;*

* Further examples are Hort Nos. 628, 629, 1425, 1493, and 1752.

This chain is closely related to No. 1 (p. 100 above).

¹ *Modern Philology*, XIII, No. 10, pp. 576 ff.

No. 20. Hort No. 409 *b*.

(a) Vor méi - nes Herz - lieb - chens Fén - stér,

(b) da íst ein klà - rer Sprúng;*

* Further examples are Hort Nos. 354, 408*a*, 591, 635, 714*a*, 739*a*, 1321, 1362, 1371, 1404, 1551, 1925, 2068, and 2087.

This type is, in the length of its rows, similar to chain No. 2 (p. 102 above), the one which we found to be the most singable and the most widely sung chain in the German folk-songs. This chain also is very popular.

No. 21. Hort No. 542.

(a) Mit sánf - tem Kúm - mer und Sór - gen

(b) er - wách ich ál - le Mór - gen;*

* Another example is Hort No. 1765.

This chain has the same general characteristics as has No. 3 (p. 105 above), to which it is closely related.

No. 22. Hort No. 394.

(a) Im Mál - en, im Mál - en ist's lieb - lich und schön,

(b) da fíndt sich viel Kúrz - weil und Wónn'!*

* Further examples are Hort Nos. 344, 584*a*, 1525, 1550, 1759, and 2069.

This corresponds to No. 4 (p. 106 above). Notice how the melody, in holding out the last note of the chain, seeks to correct the unusual shortness of the second row. A similar tendency may be seen in Hort No. 833.

No. 23. Hort No. 1164.

(a) De Hár - tog von Brún - swyk, de hárr sön al Peerd,

(b) dat hárr sön sché - ve Snu - tè,

This type corresponds to No. 5 of the two-part chains. All the other examples of this chain which I have been able to find (Hort Nos. 563, 921*a*, 1157, 1540, 1595, 1604, and 1903) show much of the trough emptiness which we see in row (b) above. They are really songs of the "folk" too, though they are with one exception (No. 1540, from the sixteenth century) quite recent songs.

No. 24. Hort No. 1199.

(a) Hier sínd die drel Weí - sen aus Mór - gen - lánd,

(b) der íe - be Gott hát uns hie - hér ge - sándt.

In this type *both* rows have the structure of the *first* row of type No. 23. It is by far the most popular of all the scant three-part chains.¹

The two-part chain which is most closely related to this type, is No. 6.

No. 25. Hort No. 1528.

(a) Wie kónn - te denn heu - te die Wélt noch be - ste - hen,

(b) wenn kéi - ne Bèrg - leut wárn! Glück auf!

¹ Other examples are Hort Nos. 335, 338, 501, 589, 944, 947, 995, 1071, 1186, 1194, 1196, 1503, 1742, 1859, 1899, 1939, 1944, 1959, etc.

This chain corresponds to No. 7 above. I have found but one other song showing this type, Hort No. 1526.

No. 26. Hort No. 1107.



(a) 'Sisch wóhr, 'sisch wóhr, i will ním-mä-meh liä-ge:



(b) i ha g'sáh'n ä ge-bro-te-ne O'ch-se flä-ge.*

* Further examples are 1167, 1169, 1614, and 1747.

This has two long rows like (a) of No. 25. It corresponds to a chain of two-part meter which is found in Hort Nos. 650, 1764, and 1804. But neither this three-part chain nor its two-part cognate (see footnote of chain No. 7) is a chain of the *real* folk-songs; that is, if we may judge by the character of the songs in which it occurs.

COMPOSED OF ROWS BEGINNING WITH DOWNBEAT

Here we shall discuss chains which are composed of the various types of rows shown in a preceding part of this study.¹ And as those rows were rare, so must also be their combination into chains. The reason for their scarcity is probably that they embody just those two rhythmic characteristics—the downbeat beginning and the scant three-part movement—which seem to have appealed least to the “folk.”

No. 27. Hort No. 1807.



(a) Schlóf, Kín-de-le, schlóf! (b) din Vá-der h'ät die Schóf,

This shortness of rows, which in most songs would be a detriment, does not seem offensive in the foregoing song. This is probably due to the tranquil nature of the song which allows the words *schlof* and *Schof* to be held out.

Another factor in making the long pauses of this particular song appropriate is the melodic cadence with which both words, *schlof* and *Schof* are provided. Each word has thus a strong closing effect.

¹ *Modern Philology*, XIV, No. 2, pp. 70 ff.

This type of chain is exactly analogous to two-part chain No. 8. Further examples are lacking.

No. 28. Hort No. 1002.

(a) Ei, was bin ich für ä lus - ti - ger Bub,

(b) ich kánn ja so swì - tzer-lich tán - ze!

I have found but two examples of this chain in Hort, namely, No. 1164 and the above. They are really nothing more than hybrid forms leaning toward chains No. 23 and No. 5.

No. 29. Hort No. 1813.

(a) Ní - na, Bú - bá! - ä schlof!

(b) Úf de Mat - te wál - de d'Schof,

I have found this chain with its exactly similar (except, of course, in the matter of filling out) rows in only three other songs: Hort Nos. 616, 1651, and 1936. But in the face of the small number of these songs it is interesting to note that they are from the nineteenth, seventeenth, and fourteenth centuries, respectively. Another interesting fact is that No. 1936, from the fourteenth century, is, like the nineteenth-century example given above, a cradle song. I cite from the older songs:

Jóseph, lieber néve mìn,
Hilf mir wiegen min kindelin.

So exactly the same slow three-part movement which is used today in songs which accompany the rocking of the cradle was used in the same way as long as six hundred years ago.

No. 30. Hort No. 1942.

(a) Schläf mein Kin - de - lein, schläf mein Söh - ne - lein

(b) singt die Müt - ter Jüng - frau rein;

Another song with this chain is the familiar "Du, du, leigst mir im Herzen" (Hort No. 578). I have found but two further examples, Hort Nos. 1455 and 1664.

No. 31. Hort No. 980 a.

(a) Wenn ich kein Geld im Beu - tel hab, Beu - tel hab,

(b) geh ich in Wald, schneid Rei - ser ab, Rei - ser ab.

This is the famous "Besenbinderlied" of the eighteenth century which was in 1820 fitted to Uhland's "Es zogen drei Bursche wohl über den Rhein." I have found no further examples.

THE CHAIN OF FULL AND REDUNDANT THREE-PART MOVEMENT

A word as to my mode of classification. It will be remembered that in the chapters on full and redundant three-part rows I arranged the different types and considered them, not according to their length, for in this particular they varied but little, but rather according to their two most noticeable features—the presence or lack of upbeat and the varying degree of their syllabic fulness or redundancy. I shall use the same method of classification here.

COMPOSED OF ROWS BEGINNING WITH UPBEAT

No. 32. Hort No. 1048.



* Further examples are Hort Nos. 508, 636, 648, 654, 695a, 724, 735, 1015, 1040, 1041, 1053, 1055, 1056, 1429, 1614, 1946, 1947, 2030, 2031, 2032, 2034, 2037, 2038, 2062, 2078, and 2083.

The "just full" chains are predominatingly of this type. Now and then we run across a chain *both* rows of which have the length of the *first* row in the "Bald gras ich" chain. An example is¹

Hort No. 1793. Mein Herz ist so traurig,
 Meine Augen voll Tränen.

It will be noticed in the citation immediately above that the upbeat of the second row, *mei-ne*, is dissyllabic. This is illustrative of what we run across continually. That is, we find, from chain to chain and strophe to strophe, variation in the internal aspect of those chains especially which have the "Bald gras ich" type as their foundation. Such variation, a division of the quarter notes so that they will accommodate two syllables instead of the normal one syllable, may occur at any point within either row except on the second quarter note of a measure and on the final quarter notes of the rows.

The difficulties which such a condition throws in the way of determining, in the case of some songs, the "type" of chain used must be evident. I shall, therefore, not attempt such a determination in detail, but shall simply append a list of songs where some such variation from the "Bald gras ich" type is found, but in which no other type is adhered to throughout the song.²

No. 33. Hort No. 603.



* Further examples are Hort Nos. 646, 1019, 1051, and 1052.

This type, however, one which starts both its rows with a dissyllabic upbeat, seems to possess the elements of stability; for we

¹ Cf. also Hort Nos. 623, 634, 723, 1054, 1145, and 1614.

² Such are Hort Nos. 57e, 89d (2d mel.), 115b, 194b, 507, 604, 656, 869a, 999, 1039, 1561, 1624, and 2123.

find it holding its form pretty steadily throughout all the strophes of the songs in which it occurs.

No. 34. Hort No. 71 *f*.



* Further examples are Hort Nos. 98b, 1332, 1732a, and 2154; cf. also the variant forms in Nos. 70c, 536, and 1571.

This is another fairly stable type.

No. 35. Hort No. 792 *a*.



* Further examples are Hort Nos. 112a, 190a, 220, 539, 564, 657, 660, 699a, 720, 779, 782a, 890b, 1375, 1376, 1382, 1386, 1465, 1468, 1600, 1605, 1623, 1732b, 1781, 1882, 1902, and 2016; cf. also the slightly variant forms in Nos. 721, 722b, 1099, 1599, 1600 (2d mel.), 637a, 731a, 783, 1427, and 1610.

This is by far the oftenest used of all the redundant chains. It is textually really none other than the popular *downbeat two-part* chain No. 15 above, which is here brought by the melodic setting into the *upbeat three-part* category.

No. 36. Hort No. 176.



* Further examples are Hort Nos. 18a, 52a (1st mel.), 61c, 61f, 73a, 110c (3d mel.), 119c, 171b, 173e, 174c, 200, 561, 813a, 1372, 1625, 2127, 2128, and 2174.

This "Tannenbaum" chain also is a favorite one. It corresponds to No. 5, a two-part chain.

A variant composed of three rows, *a a' b*, is exemplified by Hort No. 2114:

- a) Es war ein König wol an dem Rhein,
 a') der hatte auch ein Töchterlein,
 b) der Name war Ottilia.



* Further examples of this and other minor variants are Hort Nos. 41k, 50a (1st mel.), 164a, 185a, 615, 816a, 1158, and 1953.

No. 37. Hort No. 516.



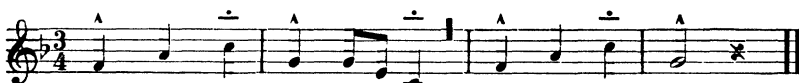
* Further examples are Hort Nos. 2c, 41h, 91c, 93c, 93g, 96h, 215a, 516, 766a, 858, 997, and 1426.

This is an awkward chain, or, rather, a good chain with an awkward melodic setting. I have spoken of its defect in connection with the discussion of its component rows.¹

It corresponds to No. 6, a two-part chain.

COMPOSED OF ROWS BEGINNING WITH DOWNBEAT

No. 38. Hort No. 824.



(a) Dát du mÿn Schätz - ken bist, (b) dát du wòl weést!*

* See also Hort Nos. 1020 and 1461.

This is a very short chain. The tendency seems to be to lengthen it. Such lengthening by means of a restatement (sometimes in text idea, always in melody) of the first row is seen in

Hort No. 512a.



Flü - gel hätt', (b) flög ich zu dir.*

* Another example is in Hort No. 836.

¹ *Modern Philology*, XIV, No. 2, pp. 88 ff.

A similar lengthening into *four* rows is seen in Hort No. 611.



(a) Wenn ich noch le - dig wär, (a') gäb ich mein' Fin - ger her,



(a'') Fin - ger von mei - ner Hand, (b) das ist be - kannt.*

* Further examples are Hort Nos. 704, 1016, and 2082.

Sometimes there is a more marked line of cleavage between the first two rows—of such complexes as the variants just above—and the part of the song which follows them. In such cases the two rows form in themselves a group which functions as a chain. Hort No. 633 is an example:



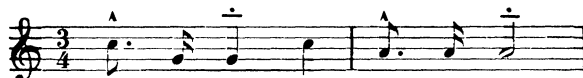
(a) Mäd - chen, geh du nur heim,



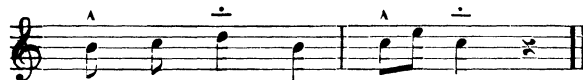
(b)'s wird bald zehn Uh - re sein.*

* Another example is Hort No. 2104.

No. 39. Hort No. 1688.



(a) Gau - de - à - mus í - gi - túr,



(b) jú - ve - nès dum sú - mūs;.*

* Further somewhat variant examples are Nos. 411, 910c, 1460, and 1558.

This is not a very stable type.

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